

INCIDENTS IN STAGELAND.

THE SEIDL TESTIMONIAL.

Proceeds About \$16,500—Mme. Sembrich's Eva a Notable Feature.

After getting into the theater Fenwick and the Academy of Individuals He Drops Back to Wicked Farce—The Actor's Fund A Three-story Chinese Thrill.

It has been said that Henri Laveau wrote "Catherine" for the specific purpose of getting the Théâtre Français and the Académie of the Individuals. He had been the author of nothing else for the stage since. But he tried again generally to write them. But he failed him together for a dignified effort. The outcome was the drama which, when performed here in English and close imitation of its meeting in Paris at the François, was of Wagner's work as a work of art. Mr. Laveau might not quite put aside his talents and the pride of the assault on the denouement and the finale was startling. But here by his own cousin was startling. But every other respect "Catherine" was a masterpiece. The author was soon elected to the Academy. That removed the necessity of further mutual restraint. What was the use of being respectable any longer if he didn't feel like it? His next ensuing play has just been produced in Paris, but at the Variétés, the French. It is entitled "Le Vieux Maréchal." The principal personage is a gay old man, a member of the French Senate. He at first disclosed in the room of his suite at the theater waiting for his breakfast. There he takes a fancy to a schoolmistress, of whom the other women are having lessons in grammar. The coarse and vicious pupils at the same time trying to assassinate her as a paramour of his nephew. The second act is given up to a burlesque travesty of the dedication of a public school interspersed with the pursuit of the students who are not quite as bad as the audience. A portrait of Mr. Seidl living over the stage in another world was in full swing facing the audience as it were last night. The proceeds of the performance about \$16,500 will be invested in such a way that Seidl's widow will enjoy the income for life. The capital will go for the foundation of a scholarship for musical study in Columbia University.

The first act of "Lohengrin," sung by Mme. Lehmann, with Never Feather, speaks for the Birds—Gov. Roosevelt Sends a Letter—Mr. Chapman's Remarkable Photographs of Wild Birds at Home.

In the American Museum of Natural History.

The size of the audience at the Metropolitan Opera house last night was a great tribute to the place which Anton Seidl occupied in the affections of New York music lovers. It was, moreover, a splendid recognition of all the efforts which Seidl had done for the music of Wagner in New York. The audience was one of the largest that had assembled this season. It was not made up of the customary patrons of the opera. That it had come to honor the memory of the late conductor was plain from its character. It was largely German for one thing, and it was musical in a sense that few of the Metropolitan's great crowds are. The performances of Wagner's works under such circumstances is rarely of a nature to satisfy the most exacting artistic demands. Engaged in the performance last night were some of the singers who had figured most gloriously with Mr. Seidl in his career here. Foremost among these was Mme. Lilli Lehmann; and M. Jean de Reszke, who began his career as a great Wagner singer under Anton Seidl's direction, was another participant in the opera. So was Mme. Marcelle Sembrich, an incomparable singer in another sphere of lyric art who had graciously dedicated her services to the honor of the dead conductor and consented to appear in one scene from "Die Meistersinger," and who made her debut as a Wagner singer in the German language under the formal circumstances which the performance demanded. Mme. Nordica was another in the programme who was closely associated with the later days of Mr. Seidl's career at the Metropolitan. She had said that she was heartily in sympathy with the cause of the Audition Society. Every body could do something toward protecting the birds.

"Teign by teaching yourselves and your children," said she, "how much human interest and loveliness there is in bird life. It is important that all persons interested in this subject should unite. Scattered efforts are useless. In Europe there are many societies for bird protection and all of them work together. Speakers are employed to teach the people, and particularly the school children, how much harm is done by destroying the birds. It is curious to me that you have no places in your Central Park where the birds are fed regularly and people may come and make friends with them. There should be such places."

At the request of one of her audience Mme. Lehmann repeated her remarks in German. There were circulated in the audience a number of leaflets got up by her for this occasion and reading as follows:

BIRD LOVERS AND SLAYERS.

AUDUBON SOCIETY MEETS WITH REMAINS ON ITS BONNETS.

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AN APPEAL TO WOMEN.

I urge all women and girls not to wear bird skins or feathers in their hats or mantles. Even young girls of good taste are guilty of this. They are already suffering from it, and women enjoy wearing bird skins. Women's hats are a thousand times more becoming than those which are brilliant and more becoming. It is the duty of every woman and man to battle against this sin. The storm continued until after 1 o'clock, but did not further damage.

APPRASIER'S OFFICE UNDER FIRE.

A Committee of Importers to Investigate Its Workings.

Forty importers held a meeting in the Merchants' Association headquarters, New York Life Building, yesterday afternoon, to protest against some of the alleged abuses existing in the Appraiser's office at this port.

William A. King, president of the Merchants' Association, presided.

He said that there were 254 importers

who were members of the association, and

from some of them letters of complaint con-

cerning Appraiser Walker's conduct of his

office had been received.

The purpose of the meeting was to determine whether these complaints were just and what was to be done to remedy the abuses, if any were found.

Then a vote was taken as to the exist-

ence of abuses in the opinion of those present.

C. T. Warner of the firm of Warner Bros. said

the importers wanted an entire revolution in the methods of the Appraiser's office—not

simply an improvement over the present conditions, so as to make them what they were in

the early days of the port.

He said that the 254 importers

were well satisfied with the work of the

Appraiser, Walker, and that he was

not underpaid.

The present force works steadily," said

Daniel McKeever. "They do all that can be

done to expedite business. Both Philadelphia and Baltimore have enough to

perform the work rapidly, and certainly New

York, which collects 65 or 70 per cent. of

the country's revenues, ought to be as well

equipped as any port in the world.

A resolution was finally adopted calling for

the appointment of a committee of five to look

into the complaint.

MAILED TO THE EDITOR.

BOSTON SYMPHONY ORCHESTRA.

The Final Concert of the Season Last Evening in Carnegie Hall.

The Boston Symphony Orchestra's New York season terminated last night with a concert which was above reproach in every particular.

The farewell programme contained two novelties, one a suite in D minor by Tchaikowsky, the other a tone-poem, "Tod und Verklärung," by Richard Strauss. The other numbers were the "Sakuntala" overture, by Goldmark, and Edward MacDowell's second piano concerto, played by Mme. Teresa Carreño. Of the four works performed it will be noticed that three are by living composers (one an American) and the fourth can be classed as contemporary music, even though Tchaikowsky has been dead about five years. The programme offered a pleasing variety of the present and the past, and the third act was a divertissement, in most charming style, in action than was the episode had in the first act.

The orchestra played a new phase of art in the same brilliant light in which it has been exhibited in her previous performances.

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